

**Rural Life** - Photography on metal, by Sheila R. Jones, Word, Text, and Image Exhibit December 2017-January 2018.

## Show your love to Silversmith House on Valentine's Day

By Dawn Whitmore  
*Publicity*

FCCA volunteer members will conduct the 4th annual Love the Silversmith House phone fund raiser Feb. 14.

Please answer your phone and help us to Love the Silversmith House this Valentine's Day. We will be gladly accepting walk-in donations of cash, check or charge, in addition to mailed donations, and donations through our website homepage donation button, or pledges with other means of payment.

The Silversmith House, circa 1785, has withstood the past 232 years, and we hope to preserve it for future generations as the place "where art and history meet."

Please open your heart and your purse. Funds from this year will benefit the wall repairs to the Frederick Gallery and towards a gallery lighting system.

Donations of materials and labor by certified technicians are always welcome as gifts-in-kind. All donations are tax deductible.



## FCCA to restart art classes

The FCCA Arts Education Committee met recently to discuss starting up classes again.

"We are excited about the possibilities and are in the brainstorming phase as of right now," said Walter Hamm, FCCA president.

According to Sheila Jones, committee chair, the senior outreach program is operating at Hazel Hill with new teacher, and committee member, Jennifer Galvin; and the Heritage Park program teacher is Cathy Smith. Galvin is working on developing ideas for art classes, workshops and events for the year.

## Consider theme then surprise, delight, engage

By Carol Morgan  
*Frederick Gallery Curator*

Representing a theme with art media can be a journey into creative thinking in a different direction, or the art already exists and it is an "ah hah" experience of already having the perfect match for a theme.

The theme can be broadly interpreted in a drawing, painting, print, photo, sculpture or other media that incorporates an image or abstract design that references the theme in a visual image - literally, metaphorically or symbolically. The theme should encourage artists to be innovative and to discover other ideas in the use, presentation or technique of choice.

We are surrounded by art in its many forms in our daily lives, and we create images in our art. Consider a theme and run with it in a direction that will surprise, delight and engage the viewer. Does that help without limiting ideas?

## Take advantage of growing trend

Greetings Artists and Friends,

I have good news and bad news... My good news is that art sales in the U.S. increased during the past several years, and that trend is projected to continue. The bad news is that if you are not selling your art using the internet and social media, you probably won't increase your sales! Here is a bit more information to help grow your art business.

In 2016, 8.4% of the value of all global art sales was conducted online (2017 figures not yet available). This percentage is expected to steadily increase in future years. Another important fact is that 79% of the online art purchases were for less than \$5,000, the sales range for most FCCA members.

Two opposing factors affect the increase in art sales conducted solely online. More traditional buyers see art purchases as an individual activity and are skeptical about buying pieces, sight unseen. For these buyers, the internet may be a tool to identify, research, and evaluate art pieces. They may follow this with personal viewing and discussing the pieces with curators, art salespersons or the artists themselves. Online payment is often most convenient in these situations. A different, and emerging, class of art buyers embrace the internet and social media for all aspects of their lives. They may also view art purchases as a social activity.

The majority of this group are from the Millennial Generation, and just recently have disposal income available. As compared to previous generations, this one instinctively trusts the internet for many aspects of their lives. Please note that most art buyers are significantly increasing their internet use for art purchasing, though many still require personal viewing and interfaces as well.

For art sellers who may still be social media skeptics, a very relevant bit of information: Instagram is the preferred social media platform for online art buyers, followed closely by Facebook.

My information came from a variety of sources, but one that you may want to review yourself can be found at <https://www.hiscox.co.uk/online-art-trade-report/>.

In summary, the outlook for art sales is bright, but the characteristics and habits of the buyers are steadily changing.

Please, never stop creating.

Best Regards,

Walter

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[education@fccagallery.org](mailto:education@fccagallery.org)

[offmom@msn.com](mailto:offmom@msn.com)

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[membershipchair@fccagallery.org](mailto:membershipchair@fccagallery.org)

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[docent@fccagallery.org](mailto:docent@fccagallery.org)

[cgburrill@gmail.com](mailto:cgburrill@gmail.com)

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**Darlene Wilkinson,**

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[darlenesart20171@gmail.com](mailto:darlenesart20171@gmail.com)

[membersgallery@fccagallery.org](mailto:membersgallery@fccagallery.org)

**Dawn Whitmore, Publicity**

[publicity@fccagallery.org](mailto:publicity@fccagallery.org)

**Building & Grounds**

[building@fccagallery.org](mailto:building@fccagallery.org)

### Other Contacts

**Valerie Lecea, Newsletter Editor**

[newsletter@fccagallery.org](mailto:newsletter@fccagallery.org)

**Maura Harrison, Webmaster**

[webmaster@fccagallery.org](mailto:webmaster@fccagallery.org)

**Lezlie Cheryl, Mail Chimp**

[updates@fccagallery.org](mailto:updates@fccagallery.org)

**Sylvia Ummie Higgins, Poetry Group**

[poetry@fccagallery.org](mailto:poetry@fccagallery.org)

**Carolyn Beever, Exhibit Photographer**

[beevercr@verizon.net](mailto:beevercr@verizon.net)

**Lee Cochran, Hospitality**

[leesue@va.metrocast.net](mailto:leesue@va.metrocast.net)

**Penny Parrish, Community Bank of**

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### Docent Doings



Charlotte Burrill & Laura O'Leary

## Board approves new Sunday hours

Hello All! We wish to thank the docent volunteers in 2017 for keeping our gallery a friendly welcoming place for our visitors and artists alike. We appreciate their dedication as well as their helpful suggestions.

With 2018 here, a few changes have happened. Our welcome desk has received a few improvements for better efficacy. Also the board recently approved a time change for Sundays. Our Sunday docents noted the lack of parking or visitor until about 1 p.m. That is really a blessing because the parking spaces were taken by worshipers of several churches in our neighborhood. Opening 1 p.m. allows worshipers in our neighborhood ample time to share the parking lot with visitors, docents, and FCCA volunteers.

This is wonderful news since we are open on Saturday from 11 a.m. to 4 p.m., the board approved new Sunday hours of 1 to 4 p.m. This change took effect January 2018.

We know weather in winter can be a challenge for opening. Our policy is if the Central Rappahannock Regional Library is closed, so is the FCCA. Every effort to adhere to the policy is made. With that said, a phone call to the FCCA during open hours to verify the docent is available to welcome you maybe a good idea in inclement conditions. This is especially true since some docents live a considerable distance from the gallery.

### New Weekend Hours

Saturday 11 a.m. – 4 p.m.

Sunday 1 – 4 p.m.

## Thank You For Your Donations

November & December:

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**Carol Waite**

**Elsie Hagenlocker**

**Phil & Barbara Hall**

Friend:

**Dee McCleskey**

**Anne Timpano**

# Don't be discouraged if your art work is declined

By Carol Morgan  
Frederick Gallery Curator

Winter 2018 in Virginia has produced record cold temperatures and most folks have been spending a lot of time indoors. I hope that artists have checked out the Frederick Gallery 2018 schedule of upcoming exhibits and calls for entries and have been busy creating new work to share with our gallery audiences.

I am looking forward to another exciting February "All Photography" exhibit selected by the well-known Washington, D.C., photographer and instructor Roy Sewall. He had to limit the number of selected works to fit our gallery space, so the large number of entries made his job difficult. His Juror Talk and



Carol Morgan

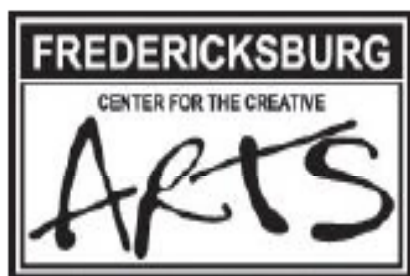
awards presentation are at 6 p.m., First Friday, Feb. 2.

The March 2018 "Unique Viewpoint" national exhibit will introduce another new juror, Alexis Shockley, Director at Gallery Flux in historic Ashland, Va. Her knowledge of art history, the creative process of art, and having an eye for curating, installing and coordinating art into galleries, businesses, and homes, allows her to be successful on all avenues in the art community. The "Unique Viewpoint" Juror Talk and awards are at 6 p.m., First Friday, March 2.

Juried exhibits are a challenge for all artists, both novice and professional. The idea of rejection is feared by many, but the motivation to present work to the public has its rewards in exposure and recognition by the community and the incentive of possible sale to a purchaser. A work may be entered in several juried exhibits but be accepted in only one - the lesson is that work can't be selected if not entered. Each

juror will bring unique educational and job experiences to the selection process; however, submitting artists present their best efforts for review and hope to be included. I cannot stress enough the importance of understanding that not all entries will be accepted and selections are the sole choice of the juror based on his or her personal preferences, aesthetics and experience in the art gallery world. Don't be discouraged if work is declined, but do conduct an honest self-review of the work for its presentation (matting, framing, mounting, etc.), craftsmanship, originality and appeal at first look - jurors are likely to have less than two minutes to make a decision on any entry, either hand-delivered or digital image.

A related article on selecting work for exhibit themes appears in this newsletter and on our [www.fccagallery.org](http://www.fccagallery.org) website. Best wishes to all for a productive and successful New Year 2018.



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Complete and mail/deliver to: FCCA Membership Chair  
813 Sophia Street,  
Fredericksburg, VA 22401

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### Select level of tax deductible membership participation:

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|---|--|--|
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| <input type="checkbox"/> Family (includes children under 18) \$35 | <input type="checkbox"/> Donor \$100-249   | <input type="checkbox"/> Fellow \$500-999    |
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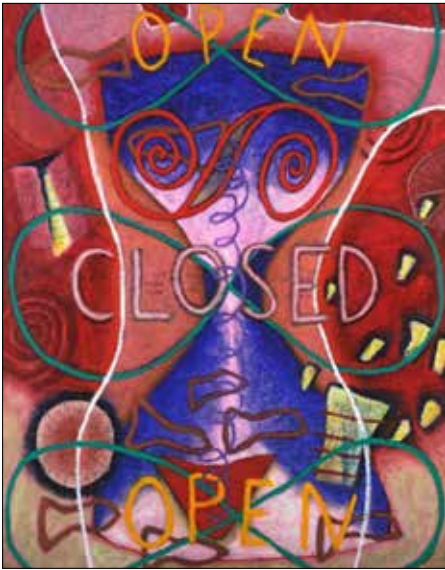
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## December 2017 - January 2018 : Word, Text and Image

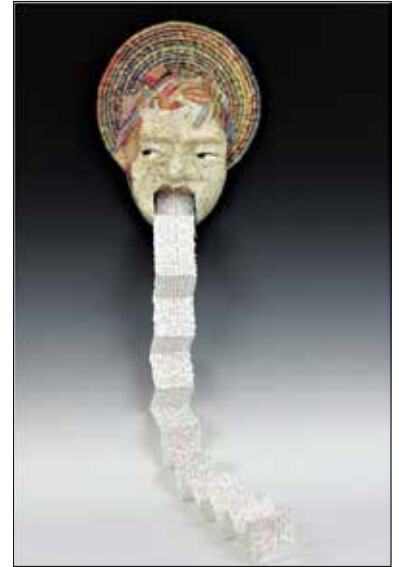
Juror: Gretchen Schermerhorn



**First Place:** *white girl - OUT OF TIME - wedding dress*, mixed media by **Joanna Axtmann**, Washington D.C.



**Second Place:** *Archaic Inquiry: Serial Dilution*, mixed media sculpture by **Megan Lea Mattax**, Richmond, Va.



**Third Place:** *Stories Told*, fiber art by **Lynette Reed**, Fredericksburg, Va.

### Honorable Mentions

*Bowls of Mercy*, mixed media by **Georgeann DeMille**, Germantown, Tenn.  
*Castr-o-phic*, letterpress monoprint by **Pete Morelewicz**, Fredericksburg, Va.  
*Goddess Kate I & Goddess Kate II*, collage/mixed media by **Bob Worthy**, Montross Va.  
*Princess D's Burial Site*, oil painting by **Donald Young**, Fredericksburg, Va.



### **Bowls of Mercy**

Mixed media by **Georgeann DeMille**, Word, Text, and Image Exhibit December 2017-January 2018.

## Frederick Gallery *Exhibits Timeline*

### February 2018 "All Photography" Regional Juried Exhibit

Exhibit dates: Jan. 27 – Feb. 23

Juror: Roy Sewall

Roy Sewall worked in technology for over 30 years and transitioned to full-time photography in 2001. Roy's interest in photography evolved from extensive travel in six continents. He has done photography work for government and non-profit organizations, as well as private and commercial clients and which have established him as one of the leading photographers of the Potomac River and C&O Canal. He has developed diverse bodies of work for exhibitions that include unusual foreign and domestic landscapes, old European architecture, historical re-enactment, and abstracts. In addition, he offers both private and group instruction to novice and intermediate photographers and in 2014 became an instructor for the Capital Photography Center. Sewall is a frequent judge of photographic competitions in the Washington, D.C. area and presents critiques of bodies of work at camera clubs. He is president of the North Bethesda Camera Club.

His current passion is his ongoing project called "Mysterra" – creating illusions that convey mystery, fantasy, and whimsy. "For over a decade I was a documentary photographer, capturing what I could readily see. In 2012 I decided to try something completely different: create illusions - scenes that I cannot see but can imagine."

[www.roysewallphotography.com/iWeb/Home.html](http://www.roysewallphotography.com/iWeb/Home.html)  
[www.roysewallphotography.com/mysterra/Home.html](http://www.roysewallphotography.com/mysterra/Home.html)

### March 2018 "Unique Viewpoint" All-Media National Juried Exhibit

Exhibit dates: Feb. 24 – March 30

Juror: Alexis Shockley

Entries deadline: Jan. 26, by 5 p.m.

Jurying: Jan. 30, 11 a.m.

Notifications by phone, email or USPS: Jan. 31

Delivery deadline of selected work: Feb. 23 by 4 p.m.

Reception: First Friday, March 2, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.

Pick up hand-delivered work: March 31, 10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: April 2

Alexis Shockley received her Master of Fine Arts in Studio Art in 2009 and Bachelor of Fine Arts in 2007 at Radford University. While pursuing her degrees, Alexis worked in the Radford Art Museum as a curator, assistant, and temporary registrar. Along with working in art galleries, she was an art teacher at Richmond Christian School and Young Rembrandts collectively for 6 years. Alexis is passionate about creating her own artwork, which transfers very well into her desire to make art a part of everyone's life, artists, patrons, and art enthusiasts. Her knowledge of art history, the creative process of art, and having an eye for curating, installing and coordinating art into galleries, businesses, and homes, allows her to be successful on all avenues in the art community. She is currently the Director of Gallery Flux, which showcases an ever-changing body of Fine Art in historic Ashland, Va. [alexis@galleryflux.com](mailto:alexis@galleryflux.com)  
<http://www.galleryflux.com/>



Photo by David Kennedy

### Folk Artist

Mark Prieto talks to a First Friday visitor about his folk art during the Jan. 12 artist reception. Prieto's paintings of rural Virginia were displayed in the FCCA Members' Gallery in January.

### April 2018 "Artist Choice" All-Media Regional Juried Exhibit

Exhibit dates: March 31 – April 27

Juror: Emma Lou Martin

Entries deadline: March 9 by 5 p.m.

Jurying: March 13, 11 a.m.

Notifications by phone or email: March 14.

Delivery deadline of selected work: March 30 by 4 p.m.

Reception: First Friday, April 6, 6-8:30 p.m., Juror

Talk/Awards at 6 p.m.

Pick up hand-delivered work: April 28, 10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: April 30

Emma Lou Martin is a professional mixed/multimedia artist in Richmond, Va. She was a docent at the Chrysler Museum in Norfolk for 10 years and is an emeritus docent after 26 years' service at VMFA. She was the founding director of the successful artist co-op, Uptown Gallery in Richmond. She is a signature member of the Virginia Watercolor Society, a founding member of the new Virginia Collage Society and Virginia Pastel Society as well as past president of the Metropolitan Richmond Artist Association. She is an award-winning artist in multiple media, and her work is in collections internationally and in corporate collections.

### May 2018 "A Fine Line" All-Media National Juried Exhibit

Exhibit dates: April 28 – May 25

Juror: Jenni Gower

Entries deadline: March 30, by 5 p.m.

Jurying: April 3

Notifications by phone, email or USPS: April 4

Deadline for delivery of selected work: April 27, 4 p.m.

Reception: First Friday, May 4, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.

Pick up hand-delivered work: May 26, 10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: May 30

Reni Gower is a professor in the Painting and Printmaking Department at Virginia Commonwealth University. In 2017, she was recognized with SECAC's Award for Outstanding Artistic Achievement. In 2014, she was also honored to receive the College Art Association's Distinguished Teacher of Art Award, as well as VCU's and VCU arts' Distinguished Teaching Awards. She is the recipient of a NEA / SECCA Southeastern Artist

Fellowship and several Virginia Commission for the Arts Project Grants. Her art work is represented in many prestigious collections and has been exhibited at international and national venues for over 40 years. In addition to her painting practice, she curates award-winning traveling exhibitions that include FABRICation, Geometric Aljamil: a Cultural Transliteration, and Pulped Under Pressure: The Art of Handmade Paper. She holds a Master of Fine Arts degree from Syracuse University, a Master of Arts degree from University of Minnesota-Duluth, and a Bachelor of Science degree from the University of Wisconsin-Madison.

### June 2018 "Transitions" by Joe DiBella Special Guest Artist Exhibit

Exhibit dates: May 26 – June 29

Curators: Bob Worthy and Carrol Morgan

Reception: First Friday, June 1, 6-8:30 p.m., Artist's Talk at 6 p.m. Exhibit closes: June 29 at 8 p.m.

### July 2018 "Power of Red" All-Media National Juried Exhibit

Exhibit dates: June 30 – July 29

Juror: TBD

Entries deadline: (tentative) May 25, by 5 p.m.

Jurying: May 29

Notification by phone, email or USPS: May 30

Delivery deadline of selected work: June 29 by 4 p.m.

Reception: First Friday, July 6, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.

Exhibit closes: July 27, at 8 p.m.

Pick up hand-delivered work: July 28, 10 a.m.-4 p.m., or within 10 days. Anticipated return shipping: July 30

### August 2018 "Artist Choice" All-Media Regional Juried Exhibit

Exhibit dates: July 28 – Aug. 31

Juror: TBD

Entries deadline: July 13, by 5 p.m.

Jurying: July 17

Notifications by phone or email: July 18

Delivery deadline of selected work: July 27 by 4 p.m.

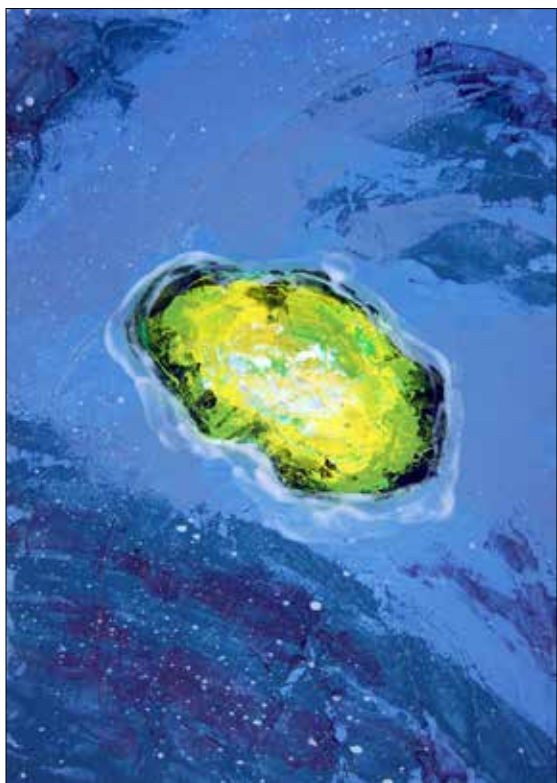
Reception: First Friday, Aug. 3, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.

Exhibit closes: Aug. 31, at 8 p.m.

Pick up hand-delivered work: Sept. 1, 10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: Sept. 3





## Nature

### *An Exhibition by Ray & Millie Abell*

#### Ray Abell

The idea for many of my nature paintings began at Shenandoah National Park while hiking with my wife Millie. We go to the park during all four seasons and my work draws from objects, patterns, and colors we find on those hikes, such as decaying trees, dried-out cicadas, moss-covered rock, fresh and stagnant water, and lightning-struck tree bark.

I spent three years in Saudi Arabia, and so the desert also has a special attraction to me; even now I look at sketches and photographs and paint from them. Some of the things that motivate me include: red and white sands; smooth and sharp rocks; mountain ranges; stillness; solitude; hot winds; the feel of dry desert heat; the smell of desert dust; the scent of dry and wet rocks.

I try to paint the feeling of walking through nature. I want to trigger the smells of grass, trees and rocks when dry and when wet. I want to capture the play of sunlight on soil, water and air. This is part of the essence of nature to me, and closeness to nature is important. I like to “push” my paintings from what I see to what I feel – that’s why I do abstractions.

I have a BFA in Painting from the University of Hartford, Hartford Art School, an MFA in Photography from Ohio University, and I completed the George Eastman House Advanced Studies Workshop in Rochester, NY.

#### Millie Abell

On our nature walks, I’m often drawn to seeds and shells, not just because they’re beautiful in their own right, but because of what they symbolize – seeds represent possibility, while shells indicate what became of possibility.

Words used to describe shells sound magical -- whorled, lustrous, luminescent, vaulted, chambered, sculpted, coiled, flared, beaded, etc. Helen Scales described the reason for their richly colored, complex patterns as nature having been “allowed to play.” Some compare their shapes and patterns to tree rings that record the life of a mollusk; for example, certain shells even generate a new layer of material with each tide. Collectors categorize the condition of shells on a scale ranging from “gem” to “poor” – ones that are faded, broken, with a “loss of character.” When walking the beach, I collect the latter, not just because there are more of them, but because they have the dicey past. The condition of a shell can tell us if its mollusk burrowed in the sand, thrived in



rough waters, was attacked by predators, or was infested by other organisms.

I gather and wash flawed shells, then oil and varnish them to restore their color. For this exhibition, I arranged them so that their broken, irregular shapes form a larger whole. A Re-Membering depicts a headdress from a collective of imperfect shells, and although damaged, each is nevertheless, as Sandved and Abbott describe, “a story of growth and grace.”

Seeds symbolize possibility, and in collages I like to combine them with other symbols. For example, the moon often represents a pull on people, like it has on the tides. A scrap of map designates place, a shard of newspaper

represents an everyday scenario in which we find ourselves; a fragment of watch indicates time, while string suggests connection. In *The Ties That Bind*, seeds glued onto newspaper and map denote our potential to use free will in a situation, while string connects our actions to decisions and actions of others in different circumstances and places.

I have a BS, MS, and PhD in the area of learning and instruction from Indiana University, where graduate coursework included the study of visual literacy and photography.



## Nancy Brittle

### *Taking Note of the Small Event*

Growing up on the edge of a small farming community in the Virginia Piedmont during the 1950's – where the wash was hung out on the line to dry, the vegetable garden gave quantities of good produce for canning and preserving, and extended family met at the dining room table three times a day for food, fellowship, and lively debate – I have been given rich memories for inspiration.

The house where I grew up has always been home for me and my family. And, its familiar rooms, its views of garden and lawn, its surrounding fields, continue to give me a sense of continuity, and allow me to examine both memory and the present for inspiration. Family, friends, flowers, and our pets are often tucked into the composition.

Oil is a favorite medium and I prefer the gesture and immediacy found in alla prima work to that of the long studio piece. Painting each week with the Fredericksburg Plein Air Painters keeps me grounded.

#### About the artist

Nancy Brittle, studying with Julien Binford and Dorothy Van Winckel at Mary Washington College, graduated with a degree in art history and studio art before continuing her work at the Pennsylvania Academy of Fine Arts and the Ecole des Beaux Arts. She also worked on an MFA at the American University under the mentorships of Ben Sumerford and Robert D'Arista. She has continued painting classes at Virginia Commonwealth University and recently completed workshops with instructors Susan Abbott, Anne Blair Brown, and Lori Putnam.

Currently represented by The Back Door Gallery and Middle Street Gallery, Ms. Brittle continues to compete on the national level. In the past two years she has been juried into the Women Painters of the Southeast's annual show, and the Spacious Skies Exhibition at the Anne Marie Art Center in Solomon's Island. She also has participated in the Publisher's Annual Retreat in the Adirondacks and Floyd's Plein Air Event.







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### The Struggle

Mixed media by Carolyn R. Beever, Word, Text, and Image Exhibit  
December 2017-January 2018.